IFAR reports

Volume 16, Number 10
October 1995

and The Art Loss Register

Pablo Picasso, Femme à la Guitare dans un Fauteuil, *watercolor and pencil on paper, 14.9 x 12.4 cm. Stolen in transit between New York City and Ohio.*

A Rubens Studio Version with the Master's Touch

Drawings Reported Twice Stolen

Conviction in Stolen Chagall Sale

Seller of Fakes Pleads Guilty

IFARreports
incorporating *Stolen Art Alert*

Volume 16, Number 10
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Touched by Rubens — One of Many Versions Partially by the Master

Figure 1. Sir Peter Paul Rubens and Studio, Christ Child and St. John in a Landscape, *oil on canvas, 46 x 63 1/4 in. (116.84 x 160.6 cm.). Private Collection, California.*

A particularly interesting question arises in certain authentications that deal with workshop copies. That is how large a part, if any, does the master play in the creation of one particular version or another.

Such is the case with a very enticing and charming painting purported to be by the Studio and with the hand of Peter Paul Rubens (1577-1640), the most famous Flemish artist of the 17th century.

The charming and idyllic devotional painting featuring the infant St. John with the Christ child petting a lamb exists in several versions and is based on an original composition by Rubens. (Figure 1) Important versions are today in Munich (Alte Pinakothek) and the Château de Chenonceaux, and about a dozen others are known.

The author of the 1886 catalogue raisonné, Max Rooses, cites as the original version a work belonging to the Palazzo Balbi, Genoa, which can be found in Wilhelm Suida's guidebook of Genoa published in 1906. Suida does not describe the picture in any detail but it is clearly the same subject. He ascribes it, however, to the Rubens school. Unfortunately, the anonymous engraving accompanying Rooses' text does not clarify the matter. It is similar to our painting, with the exception that the figure of the Christ Child is clothed. (Note 1) In addition, this particular print is not in reverse of the painting, as would be expected if indeed the print had been based on the original painting.

The numerous versions that scholars have identified all vary in size, composition, and execution. How the IFAR picture compares helps, insofar as we are able to see illustrations, to establish its position in relation to the original version, and to establish its authenticity.

The IFAR oil on canvas depicts an encounter between the two cherubic infants with a lamb in a pastoral landscape. The nude figure of a golden-haired Christ child with scant white cloth covering his loins gazes down to his right upon a kneeling lamb whose head He strokes. The lamb rests its chin against the right leg of the infant Christ, who sits upon a rich red cloth which is draped over a tree stump. The darker haired and darker skinned infant St. John, draped in a hair-lined garment, approaches from the left looking upward to the Christ child and appears to be presenting the lamb to Him. This image suggests a

Figure 2. Christoffel Jegher, Infant Christ and St. John in a Landscape, *After P.P. Rubens, woodcut. The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1926.*

prefiguration of the redemptive power of Christ's sacrifice on the cross, as told in John 1:29, "Lamb of God who takest away the sin of the world." The lamb is also the symbol of John the Baptist.

The tender communication between the two figures is conceived within a rustic landscape of lush greens and a blue cloud-filled sky. The background of distant hills, a quiet bubbling brook to the left mid-ground, gracefully rendered trees, and grazing deer give the viewer a tranquil sense of paradisiacal innocence. Near the two figures, the flora and fauna are abundant and detailed, and even a small frog can be seen near the left foot of Christ.

In an article in 1954, Otto Benesch considers Rubens' compositional development, especially the relationship of the landscape to the subject in the 1630's, by pointing to this very painting, referring in particular to the version in the Château de Chenonceaux. Benesch first discusses the concept of using groups of playing children as background in landscapes, which he indicates derives from the Netherlandish influence in Italy of the 16th century. He goes on to point out that Rubens further integrated the figures with the landscape after his encounters with Titian's work (during early years in Italy and later sojourns in Spain). It is useful to mention here that the question of a specific date for the painting has not been discussed other than in this reference in Benesch. (Note 2)

We know of the original composition through a woodcut by the printmaker Christoffel Jegher. (Figure 2) (Note 3) Jegher was active working with Rubens in Antwerp from 1632-40, executing nine prints after works by the master, including the St. John and Christ child in a landscape. The two artists worked together closely trying to establish a new method of reproducing works for wide distribution, and these Jegher prints are helpful in identifying some of Rubens' works.

The woodcut is nearly identical to the IFAR painting and includes the small frog in the foreground which does not appear in the Chenonceaux or Munich versions. One of the major differences between the print and the IFAR picture is the absence of the flowering plant in the area between the heads of the two children in the IFAR version. This flower appears also in the Munich version (Figure 3) as well as in the Chenonceaux painting.

The noted Rubens scholar, Julius Held, was one of the scholars consulted for his opinion on the authenticity of the work. Professor Held, retired Professor of Art History at Columbia University in New York, is the author of many articles and publications on Rubens, notably the two-volume 1980 *Oil Sketches of Peter Paul Rubens*. The opinion of Professor Held was relayed through his letter of March 12, 1982 to the former owner, Oskar Klein of the Central Picture Galleries in New York, who sold it to the present owner, and then reaffirmed in recent correspondence with IFAR. In these documents he gives a fairly detailed discussion of its relation to the other versions, and notes: "

...this composition belongs to the most popular ones of Rubens' devotional subjects, judging by the large number of versions that have come down to us. I myself know of seven versions including the one you own at present. In addition there is the beautiful woodcut by Jegher, and an anonymous engraving reproduced by Rooses, as pl. 66.

I believe that the best version that has come down to us is the one at present in the reserve of the Alte Pinakothek in Munich (Bayerische Staatsgemäldesammlungen). (Figure 3) The picture at present owned by you is almost identical in dimensions (of the Munich painting): 119 x 163 cm. and is on panel.

While the Munich picture, as I said, is the best version known to me and indeed in my opinion is a work of Rubens himself (though in Munich it is listed at present as coming from the Rubens school) your painting comes very close to it in quality, and is certainly the best version, after the Munich one, known to me. I am very confident that Rubens must have had a hand in it, not only in the beautiful figure of the Infant Christ, but also in the brilliantly painted landscape. The brushwork throughout is forceful and spontaneous, the impasto - particularly in the trees and sky - of a solidity known to me only from originals by the master, never found in copies.

...Your picture and the Munich panel are the two largest examples known to me of this composition. Both size and quality of execution thus distinguish them from the other examples, all of which, in my opinion, are copies much inferior to either of these two works."

Figure 3. T.C. Steele, The Christ Child and the Infant St. John, *19th century, 42 X 52 in., Morris-Butler House Museum, Indianapolis, Indiana; After the original by P.P. Rubens, Alte Pinakothek, Munich.*

IFAR also consulted with Hans Vlieghe, the senior research manager for the National Center for the Fine Arts in Antwerp, author of the two-volume work on the Saints of the *Corpus Rubenianum-Ludwig Burchard,* and a member of the Committee presiding over the authentication of Rubens' works. He wrote IFAR the following:

"...concerning the Infant Christ and St. John in a landscape. I never saw that particular painting, but I think the argumentation given by Julius Held is a very sound one."

During the process of authentication, IFAR arranged to have the canvas X-rayed. IFAR examined these X-rays with a conservator at the Institute of Fine Arts Conservation Center. They revealed no underdrawing or changes made under the surface of the top layer of pigment. Often such a reading would indicate that the work is a direct copy of an original version.

It is evident to the naked eye, however, that the area of the hand of the Baptist, mentioned by Held as coming around the backside of the lamb's neck, exists faintly as a pentimento but does not appear clearly defined in the X-ray. In our view, too, the inclusion of this hand appears very vaguely in the Jegher woodcut. Since underdrawings do not exist in the IFAR version, and because there are many versions and variations on the theme, it is logical to assume that this picture was executed by a member of Rubens' studio. But this evidence in no way excludes the possibility that Rubens himself worked on certain areas of the picture after the main composition had been executed by an assistant.

The provenance provided to IFAR only reached back to 1939, through a label on the verso which read 'Mrs. E.S. Bosanquet, Rock Moor, Alnwick July 5, 1939' The logical assumption was that this label was affixed when the picture was lent to an exhibition. But Held's attempts as well as IFAR's research were unsuccessful in identifying the imagined exhibition.

IFAR then approached the London office of the Art Loss Register, and they established that the Bosanquet family was still in residence in Alnwick (Northumberland) and provided us with a telephone number.

Luckily, our contact proved fruitful because the current residents were Bosanquets, and as descendants they recalled the painting and could explain the mysterious label. It appears that Mrs. E.S. Bosanquet sent the painting out on loan at the onset of the war to the Laing Art Gallery in Newcastle upon Tyne, where on July 5, 1939 it was received and placed not on exhibition but in storage. This was confirmed by documentation from the gallery. It apparently remained there until February 4, 1980, when it was dispatched to Christie's, where it was auctioned on July 18 of that year.

According to Mr. Jay Bosanquet, grandson of Mrs. E. S. Bosanquet, this painting had been in the family's collection for several generations as he recalled. He was able to document its presence there as far back as 1888, and he referred IFAR to a copy of the *Guide to Northumberland* printed in that year, in which the painting is noted as part of the Charles B. P. Bosanquet collection.

The conclusion of IFAR is that based on the opinions of two Rubens scholars and the examination of the X-rays of the painting, *Christ Child and Infant St. John in a Landscape* (Figure 1) can be considered a studio work with, as Held describes, the hand of the master, Peter Paul Rubens in evidence. The very delicate handling of the Christ Child's head and hair compares favorably with other authentic Rubens examples, and as Held describes, the landscape is bold and accomplished in its rendering.

Nancy J. Little

Note 1. Max Rooses, *L'Oeuvre de P.P. Rubens, Histoire et Description des ses Tableaux et Dessins,* Vol. I, 1886, p. 250, #185, plate 66.

Note 2. Otto Benesch, *Collected Writings, Netherlandish Art of the 15th and 16th centuries, Flemish and Dutch Art of the 17th Century, Italian Art, French Art,* Vol. II, edited by Eva Benesch, Phaidon, London, 1971, p. 90, ill. 84. "Beiträge zum Werk des Rubens," originally published in *Alte und Neue Kunst, Wiener Kunstwissenschaft Blätter,* Vol. III. Vienna, 1954, pp. 8-19.

Note 3. Frank van den Wijngaert, *Inventaris der Rubeniaansche Prentkunst,* Antwerp, 1940, Plate 26, catalogue no. 316. and *Catalogue des Estampes Gravées d'après P. P. Rubens, avec l'indication des collections ou se trouvent les tableaux et les gravures,* by C. G. Voorhelm Schneevoogt, Harlem, 1873, No. 91 in the list, 'L'enfant Jésus et St. Jean, jouant avec un agneau, dans un paysage. Sans titre. P.P. Rubens *delin. et excudit,* C. P. C. Jegher *sculp* en bois.' Note that the location of the painted version is given as Potsdam.

Conviction in Sale of Stolen Chagall

Marc Chagall, Le Petit Concert, *stolen 1970, recovered 1990.*

On August 25, in Federal District Court in Manhattan, a jury convicted Barry H. Trupin of selling a stolen painting by Marc Chagall, *Le Petit Concert.* The painting was taken in an April 1970 theft in Baltimore, and no one was ever charged with that crime. In early 1990, however, persons believed to be acting on behalf of Mr. Trupin offered to sell the picture through private art dealer Joseph Mirisola for $350,000, according to testimony in the trial. Although the statute of limitations on the theft had long since elapsed, Trupin's attempted 1990 sale, determined by the jury to be "knowingly handling stolen goods," was within the five-year limit and fair game for federal prosecutors. Trupin's attorney said he plans to appeal.

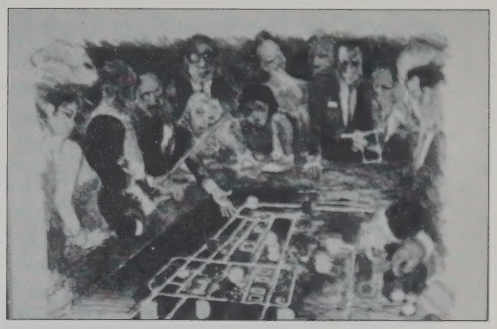
The jury apparently agreed with U.S. Attorney Lewis J. Liman's contention that Trupin arranged to sell the painting privately because he knew it was stolen. Evidence and testimony that the defendant had been told by the seller that the picture was stolen, had insured all his other art, and had planned to raise money by selling other art through highly visible channels, supported the belief that he had knowledge that *Le Petit Concert* was stolen. Mr. Mirisola testified that the transfer was to be made without documentation. Trupin's asking price for the Chagall was also much less than it might have been expected to fetch at auction that year, if the seller had had good title.

When the prospective buyer, suspicious that the price was too low, consulted IFAR and determined that the painting was in fact stolen, the wheels began to turn. Eventually the 1970 Baltimore theft victim recovered his Chagall, his wife's favorite. (See *IFARreports*, May 1990, p. 3)

The August trial revealed that Trupin bought the stolen Chagall for $100,000 in 1979 from Raùl Zuñiga, now 62. Mr. Zuñiga, born in Mexico, is a furniture designer and a sculptor. (Whether Raùl Zuñiga is related to the renowned Mexican sculptor Francisco Zuñiga is uncertain. During this trial, he swore he was not, but he has given contradictory testimony on a previous occasion.) In 1989, Raùl Zuñiga contracted in Florida to sell a Picasso stolen in the same theft, *Faun Playing a Flute,* to the Robert Miller Gallery of New York for $300,000 (See *IFARreports,* Oct/Nov 1989, p. 9). Before the full purchase price was transferred to Mr. Zuñiga, the gallery acting on the recommendation of his banker, asked IFAR whether the Picasso was reported as stolen. Indeed! It had graced the cover of IFAR's first stolen art publication, *Index of Stolen Art,* in 1977. In 1989 court papers, the Robert Miller Gallery said that the IFAR records contradicted Mr. Zuñiga's assertion that he had acquired the Picasso directly from the artist. A three-way civil action in Florida followed, involving the gallery, the owners, and Mr. Zuñiga, resulting in recovery for the theft victim.

Constance Lowenthal

Guilty Plea in Art Fraud Case



Not a Neiman, but sold as one.

George J. Hutchison, 37, of New York City, pleaded guilty in June to charges of mail fraud involving the fraudulent solicitation and sale of fakes allegedly by Leroy Neiman, Joan Mirò, Marc Chagall, Pablo Picasso and others. The investigation by the U.S. Postal Inspection Service was spearheaded by U.S. Postal Inspector Jeff Davis. The case involved several collectors in the mid-West and West and close to a half million dollars.

According to the government documents, beginning in 1991, Hutchison devised his scheme to defraud collectors by selling them fake works by well-known artists. He apparently even created some of the fakes himself. Since the scam was conducted chiefly by mail, when the investigation began, it fell under the purview of the Postal Service.

The scheme began to unravel when a victim contacted the Postal Service about a painting he had purchased from Hutchison but never received. The investigation led to a case of fraud involving a work, *Vegas Craps*, purportedly by Leroy Neiman. The painting was bought by a collector for $17,000 after he received a letter from George Hutchison offering him the painting. He mailed a check to Hutchison and received in return the "Neiman" along with a "certificate of authenticity" on Hutchison's letterhead.

After the victim's complaint, Inspector Davis, with *Vegas Craps* in hand, showed it to Mr. Neiman. Mr. Neiman, according to government documents, "categorically denied creating the painting." A subpoena of Hutchison's bank and phone

records led the authorities to the identity of additional victims. One victim had paid $12,000 for a fake Neiman painting entitled *Lakers vs. Celtics*, and another victim paid $30,000 for an imitation Henri Matisse entitled *Les Fleurs*. "The money involved was substantial. It was not spare change," said Inspector Davis. Two victims recalled that the paint on the works they received seemed to be wet.

Other victims provided Inspector Davis with similar tales. They also were willing to give him photographs as well as in some instances the work itself and the "certificates of authenticity."

Armed with this information, Inspector Davis consulted art experts who told him that his suspicions were right. The works and the "certificates of authenticity" were fakes. When he visited Hutchison's Upper East Side apartment he saw other works purpotedly by famous artists, including Andy Warhol, David Hockney, and even Rembrandt.

In August 1994, based on Inspector Davis's investigation, an arrest warrant was issued for George Hutchison charging him with mail fraud. On June 22, 1995, Hutchison pleaded guilty to the charges. As part of the guilty plea, Hutchison agreed to the forfeiture of various assets, which the U.S. Postal Service will use to make restitution to his victims.

Scheduled to be sentenced in November, Hutchison's career is now on hold. However, it is unlikely to bring a halt to similar schemes to defraud art collectors. As in making any purchase, knowledge is the best weapon and protection against fraud that a buyer can have. Buying from a telephone or written solicitation is inadvisable. Inspector Davis notes that, "Buyers should be cautious. They should go to the trouble of doing as much research when buying art as they do when making any large purchase." He adds, "This case was very gratifying. This is our job, to protect the public from those using the mail for fraud."

Anna J. Kisluk

Missing from Bremen, Stolen in Baku

Rembrandt, Standing Woman with Raised Hands, *sepia ink partly highlighted in white. See No. 908.*

IFAR received a most unusual art theft notice from Interpol, the International Criminal Police Organization, this spring. Sent with Interpol's usual request to share the information with "galleries, salesrooms, antique dealers, pawnbrokers, museums, customs authorities," the notice stated that, in this case, two separate Interpol offices, Wiesbaden, Germany and Baku, Azerbaijan were reporting the theft (some fifty years apart) of the very same old master drawings.

The works in question, eleven drawings by Albrecht Dürer, Andrea Mantegna, Nicolas Poussin, Rembrandt, Jacob van Ruysdael, Annibale Carracci, the circle of Sir Anthony van Dyck, and François Millet, and a woodcut by Dürer, were taken from a museum in Baku in a theft on July 16, 1993. Before World War II they belonged to the Bremen Kunsthalle. The twice stolen drawings are catalogued in this issue, listed under each artist's name, with the date and location of the Baku theft. Careful readers of the Stolen Art Alert may have noticed other items from this massive theft in previous issues of *IFAR reports*.

In 1943, in anticipation of bombing, over 1,700 drawings and 3,000 prints from Bremen were stored for safekeeping in Schloss Karnzow and in other locations. In 1989, a Moscow museum director, Viktor Baldin, announced that he had "saved" 362 old master drawings and two paintings from Bremen and planned to return them without compensation since the repressive political climate in his country had been relaxed by Mikhail Gorbachev's Glasnost. Baldin, it turned out, was overly optimistic about the situation, and 128 of the drawings he salvaged were exhibited at the Hermitage in 1992, and all are still in the former Soviet Union.

Ironically, given the slow pace of the Russo-German negotiations to exchange art displaced in World War II and its aftermath, Bremen may have better luck recovering the drawings that thieves have spirited away from the museum in Baku than in regaining the large cache of drawings officially retained by Moscow. Drawings are easily carried across borders and smuggled out to the art markets of Europe, the U.K., or the United States. If dealers and collectors in the West are aware of the double claim of ownership that faces anyone who considers acquiring them, the drawings will be returned. Each sheet bears the collector's stamp of its pre-War Bremen owner, either the Bremen Kunstverein or the Bremen Kunsthalle.

The twice stolen Bremen-Baku group now must be added to the long list of works of art from western Europe that were taken to the former Soviet Union by Red Army troops acting both individually and under the official banner of the "trophy brigades." They are not as well-known as the Impressionist and Post-Impressionist "Hidden Treasures" currently on exhibition at the Hermitage in St. Petersburg or the paintings, once the pride of Jewish collectors in pre-war Hungary, now on view at the Pushkin Museum in Moscow. They are certainly less celebrated than the Schliemann Treasure from Troy which the Pushkin will exhibit in coming months. But the Baku theft reminds us that the fate of these works of art is far from settled, even fifty years after the war's end.

C. L.

Just In —

Manuscripts Recovered

A cooperative investigation by the New York Police Department, Interpol, the FBI, and the Dutch police has resulted in the arrest of an American citizen in The Netherlands. The joint effort also led to the recovery of numerous illuminated manuscripts, both European and Islamic, as well as significant presidential papers. Some of the manuscripts had been reported to IFAR as stolen. Experts have estimated the value of the works recovered at over $2 million. Authorities are proceeding with the American's extradition to the United States, where, it is expected, charges of grand larceny will be brought against the suspect. The next issue of *IFARreports* will feature a more complete report.

A.J.K.

Missing Art Alert

Missing Objects

Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

8 PETO, John Frederic (1854-1907). *Mug and Pipe on a Table.* Oil on canvas. 18.0 x 23.0 cm. *N95.319.1. New York, NY. May 1, '95.

American, 20th Century

9 STAHL, Ben A. (1910-87). *Blackbeard,* 1965. Casein on board. 35.6 x 45.7 cm. Signed l/c: Stahl. Original artwork for the cover illustration of the book Blackbeard's Ghost. *N95.289.2. Sarasota, FL. Apr. 15, '94.

10 STAHL, Ben A. (1910-87). *Woman in Room 222,* 1949. Oil on canvas. 60.9 x 68.6 cm. Signed l/l: Stahl. Dated. Possibly inscribed on verso with title. *N95.289.1. Sarasota, FL. Apr. 15, '94.

Sculpture

American, 20th Century

11 DINE, Jim (b. 1935). *Ape and Cat (The Swoon),* 1993. Painted bronze. Edition No.: 4/6. 60.9 x 29.2 x 42.5 cm. *N95.329.1. Walla Walla, WA. Jul. 1, '94.

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Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

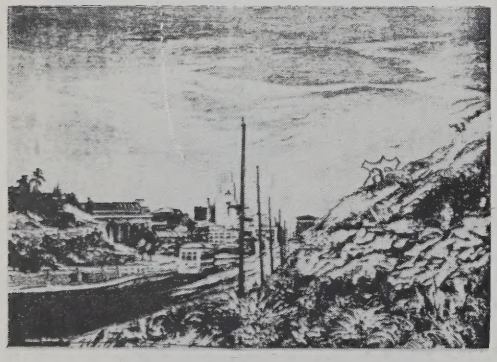
Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the data-base of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.



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Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

890 BOHROD, Aaron (b. 1907). *Main Street, Kansas City*, 1946. Oil? 37.4 x 50.8 cm. *N95.331.1. Columbia, MO. May 12, '95.

Czech, 17th Century

891 *St. Vitus*. Oil on canvas. 99.0 x 86.0 cm. *N95.325.1. Cernovicky, Czech Republic. May 25, '93. Interpol Number: E-70/3-1995

French, 19th Century

892 PIERRON, Antoine (b. 1783). *Middle Eastern Seaport*. Watercolor on paper. 18.0 x 24.0 cm. Recorded under inventory No. G-199/3571. Signed l/l: Pierron. *N95.296.1. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-232/12-1994

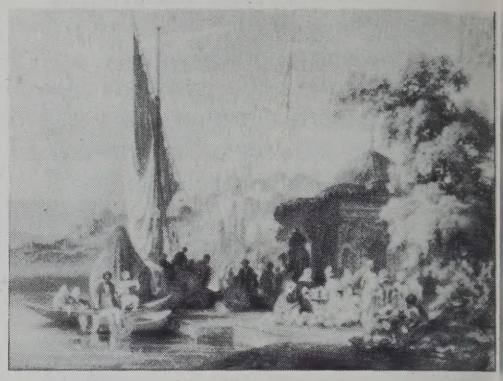
893 RAFFAELLI, Jean F. (1850-1924). *Honfleur View of the Côte de Grace*. Oil on paper. 21.0 x 30.0 cm. *N95.320.1. New York, NY. Jun. 6, '95.

Polish, 17th Century

894 *Crucifixion*, circa 1650. Oil on canvas. 67.0 x 53.0 cm. *N95.307.3. Bialystok, Poland. Jul. 18, '92. Interpol Number: E-36/1-1995

Polish, 18th Century

895 *Christ Entering Jerusalem*, circa 1750-1800. Oil on panel. 52.0 x 110.0 cm. Dated l/r: 1854. Composed of several panels joined together. *N95.307.5. Bialystok, Poland. Jul. 18, '92. Interpol Number: E-36/1-1995



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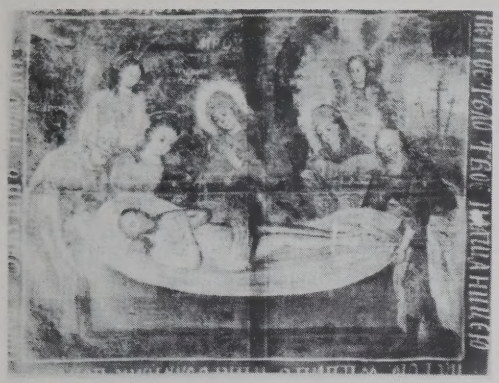

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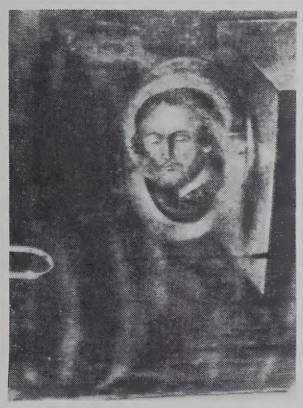

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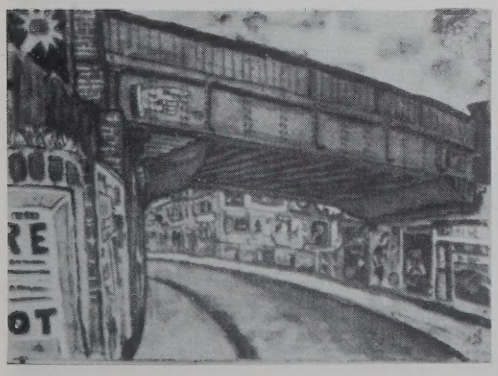

899

896 *The Entombment*, 1750-1800. Oil on canvas. 70.0 x 95.0 cm. With inscriptions in Cyrillic around the border. Some scattered inscriptions in Cyrillic above the heads of the various figures. *N95.307.7. Bialystok, Poland. Jul. 18, '92. Interpol Number: E-36/1-1995

897 *Head of St. John the Baptist*, circa 1750-1800. Oil on canvas. 93.0 x 70.0 cm. Dated l/r: 1854. *N95.307.4. Bialystok, Poland. Jul. 18, '92. Interpol Number: E-36/1-1995

898 *The Resurrection*, circa 1750-1800. Oil on panel. 53.0 x 103.0 cm. *N95.307.6. Bialystok, Poland. Jul. 18, '92. Interpol Number: E-36/1-1995

Russian, 19th Century

899 DOBUZINSKI, Mstislav Valerianovitch (1875-1957). *Cityscape*. Gouache on paper. 23.0 x 31.0 cm. Monogrammed l/r: M.D. Recorded under inventory No. G-191/ 3458. *N95.296.24. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-232/12-1994

900 MICHOV, Athanas, Studio of. *The Holy Trinity*, 1854. Oil on canvas. 85.0 x 60.0 cm. Signed and dated in Cyrillic l/c. In a primitive style. *N95.307.1. Bialystok, Poland. Jul. 18, '92. Interpol Number: E-36/1-1995

901 MICHOV, Athanas, Studio of. *Virgin and Child*, 1854. Oil on canvas. 75.0 x 65.0 cm. Inscribed with title in Polish and date l/l: Matka Boska/ Odyszewska: 1854. *N95.307.2. Bialystok, Poland. Jul. 18, '92. Interpol Number: E-36/1-1995

902 YOUNKER KRAMSKAYA, S. I. *Portrait of a Young Woman*. Watercolor. Signed l/r. Recorded under inventory No. G-1/14117. Oval. *N95.296.7. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-232/12-1994

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Russian, 20th Century

903 CHAYKOV, I .I. *Biblical Composition*. India ink and watercolor. 28.0 x 36.0 cm. Recorded under inventory No. G-2/1145. Signed and inscribed l/r: I. Chaykov 19 x 19. Six stylized nude male and female figures against a yellow ground. Cubist in style. *N95.295.4. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-21/1-1995

904 VESENIN, A. Costume sketch, 1921. Gouache on paper. 39.0 x 24.5 cm. Recorded under inventory No. G-588/1144. Signed and dated l/r: A. Vesenin/21. A sketch, in Cubist style, for the character Jacques in Claudel's "L'Annonce faite à Marie." *N95.296.18. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-232/12-1994

Venezuelan, 20th Century

905 REVERON, Armando. *Calle de el Valle*, 1920. Oil on canvas. 46.3 x 61.0 cm. *N95.323.1. Irene de Urbano. Caracas, Venezuela. May 16, '95.

903

904

Photographs

American, 20th Century

906 ADAMS, Ansel (1902-84). *Parmeliam Prints of the High Sierras*, 1927. Photographs. Portfolio published by Jean Chambers Moore, San Francisco. In a gilt black buckram cover stamped with a crest and the title: "The High Sierra." Dimensions are for paper size. Each image 20.3 x 15.2 cm. Inscribed: "one hundred and fifty copies printed by the Grabhorn Press San Francisco, August MCMXXVII." Comprising 18 prints and accompanied by a signed letter from Ansel Adams to Mrs. A. Jeffery Wilson, dated October 2, 1939, Yosemite National Park, in which he complains of the difficulty in obtaining the necessary paper. Comprising the following: i, Sierra Junipers - Upper Merced Basin, Yosemite Valley; ii, Abode of Snow from Glacier Point, Yosemite Valley; iii, Monolith - The face of Half Dome; iv, From Glacier Point; v, On the Heights; vi, A Grove of Tamarack Pine near the Timber Line (unsigned); vii, Mount Galen Clark; viii, Mount Clarence KIng; ix, Roaring River Falls, King's River Canyon; x, Marion Lake; xi, El Capitan; xii, Banner Peak, The Thousand Island, Lake; xiii, Mount Brewer; xiv, Kearsarge Pinnacles; xv, The Sentinel; xvi, Lower Paradise Valley (sepia); xvii, East Vidette, and xviii, Cloud Mountain. No. xvi is on a different type of paper from the others. N95.328.1. Atlanta, GA. Feb. 1, '95.

905

Prints, Drawings

Dutch, 17th Century

907 REMBRANDT, H. van Rijn, Circle of (1606-69). *Haman Before Esther and Ahasuerus*. Ink on paper. 14.8 x 17.0 cm. Recorded under inventory No. G 941. Marked on the passe-partout: "Rembrandt." On verso, in sanguine: a depiction of the same scene. With an upside-down inscription in upper right which includes the date "1850." Bremen inventory No. 09/730. *N95.300. 10. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-114/6-1994 (See story on page 6 in this issue.)

908 REMBRANDT, Harmenz van Rijn (1606-69). *Figure of a Woman*. India ink on paper. 20.5 x 18.5 cm. Inscribed l/r: "744." Bears a round stamp l/l inscribed: "BREMEN KUNSTHALLE." Inscribed on verso: "Rembrandt." Recorded under inventory No. G 943. *N95.300.7. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-114/6-1994 (See story on page 6 in this issue.)

907

909 RUYSDAEL, Jacob Salomonsz van (1630-81). *Landscape*. Sepia on paper. 9.3 x 15.0 cm. Recorded under inventory No. G 947. Inscribed l/r: "5." Signed l/l: J. Ruysdael. Also bears a stamp in l/l inscribed: "KUNSTVEREIN BREMEN." *N95.300.12. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-114/6-1994 (See story on page 6 in this issue.)

910 RUYSDAEL, Jacob Salomonsz van (1630-81). *Ruins of a Castle*. Pencil on paper. 20.0 x 30.7 cm. Bears round stamp l/l inscribed: "KUNSTVEREIN BREMEN." Inscribed on verso; "J.V. Ruysdael" and "Rint socut Hinys to Egmont." Recorded under inventory No. G 951. *N95.300.5. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-114/6-1994 (See story on page 6 in this issue.)

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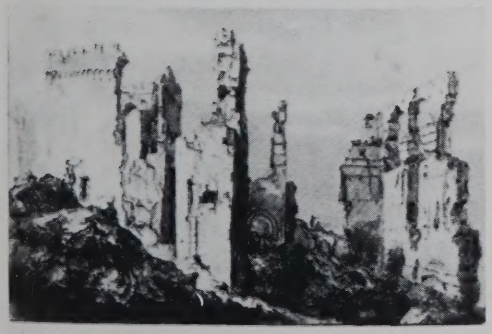

910

European, 20th Century

911 BRAUER, Iohann. *A Dancer*. Engraving. 25.3 x 18.0 cm. Recorded under inventory No. G-1790. Inscribed in German beneath the engraving. *N95.296.14. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-232/12-1994

912 KALJO, R.Y. Bookplate, 1959. Woodcut on paper. 8.0 x 5.0 cm. Recorded under inventory No. 1429. Signed and dated l/r. Inscribed on verso: DVP 34023. Inscribed: "EX LIBRIS G. OTS." *N95.296.19. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-232/12-1994

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912

913 KALJO, R.Y. Bookplate, 1957. Woodcut on paper. 6.5 x 5.5 cm. Recorded under inventory No. G-1422. Inscribed on verso: DVP 34026. Signed and dated l/r. Inscribed: "EX LIBRIS JUTTA MAISAAR." *N95.296.20. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-232/12-1994

914 KALJO, R.Y. Bookplate, 1960. Woodcut on paper. 6.5 x 5.5 cm. Recorded under inventory No. G-1423. Inscribed on verso: DVP 34032. Signed and dated l/r. Inscribed: "EX LIBRIS HARRY ERNITS." *N95.296.21. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-232/12-1994

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915 KALJO, R.Y. Bookplate. Woodcut on paper. 7.5 x 5.3 cm. Recorded under inventory No. G-1419. Inscribed: "EX LIBRIS ARN MULLER." *N95.296.22. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-232/12-1994

916 KALJO, R.Y. Bookplate, 1956. Woodcut on paper. 5.0 x 4.0 cm. Recorded under inventory No. G-1418. Inscribed on verso: DVP 34011. Signed and dated l/r. Inscribed: "EX LIBRIS RICHARD KALJO." *N95.296.23. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-232/12-1994

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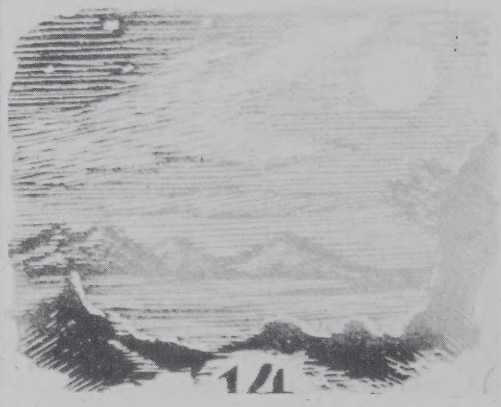
917 KONSTANTINOV, F. *Illustration for the poem "Mzyri."* Woodcut on paper. 3.5 x 4.5 cm. Recorded under inventory No. G-1441. Illustration for Lermontov's poem "Mzyri." The numeral "14" in center foreground. *N95.296.4. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-232/12-1994

918 KONSTANTINOV, F. *Illustration for the poem "Mzyri."* Woodcut on paper. 17.0 x 12.5 cm. Monogrammed at left and signed at right. Recorded under inventory No. G-1457. Illustration for the poem by Lermontov. *N95.296.6. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-232/12-1994



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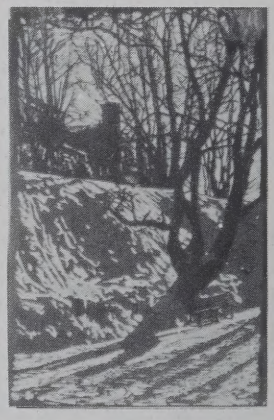
919 MILBERG, A. *A Park in Tallinn,* 1958. Colored linocut. 29.0 x 19.0 cm. Recorded under inventory No. G-1468. Signed l/r. Inscribed with title l/l and on verso. *N95.296.10. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-232/12-1994

Flemish, 17th Century

920 DYCK, Sir Anthony van (1599-1641). *Portrait of a Man.* Chalk on paper. 28.0 x 17.5 cm. Bears the embossed stamp l/l inscribed: "KUNSTHALLE BREMEN." Inscribed on verso: "Jacopo da Ponte gen. Bassano (1512-1592)" and "Van Dyck 42/44." Recorded under inventory No. G 949. *N95.300.1. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-114/6-1994 (See story on page 6 in this issue.)



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920

French, 17th Century

921 CALLOT, Jacques (1592-1635). *Military Parade*. Etching on paper. 5.5 x 7.8 cm. Recorded under inventory No. G-124/2744. *N95.295.5. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-21/1-1995

922 POUSSIN, Nicolas (1594-1665). *Landscape*. Sepia on paper. 16.0 x 26.7 cm. Signed on verso: "Nicolas Poussin." Bears round stamp l/l inscribed: "KUNSTHALLE BREMEN" and "RU" above. Inscribed l/r: "Vermachtnis von Fr Lahmann." Recorded under inventory No. G 948. *N95.300.2. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-114/6-1994 (See story on page 6 in this issue.)

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French, 19th Century

923 MILLET, François (1851-1917). *Peasant Digging*. Sanguine on paper. 23.8 x 17.8 cm. Monogrammed l/l: "J.F.M." Signed on verso: "Jean-Francois Millet." Recorded under inventory No. G-940. *N95.300.6. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-114/6-1994 (See story on page 6 in this issue.)

German, 15th Century

924 DÜRER, Albrecht (1471-1528). *Madonna and Child* (unfinished?). India ink on paper. 23.0 x 17.2 cm. Bears a round stamp on verso inscribed: "KUNSTVEREIN BREMEN." Also bears a stamp l/l inscribed: "Ceunlingi and 1514." Recorded under inventory No. G 950. Depicting the Virgin, seated and holding a child in her arms, her dress falling to the ground in large folds. *N95.300.3. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-114/6-1994 (See story on page 6 in this issue.)

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925 DÜRER, Albrecht (1471-1528). *Women in a Bathhouse*. Pen and ink? 22.8 x 23.0 cm. Bears a round stamp inscribed: "KUNSTVEREIN BREMEN." Signed and dated: 1495 A.D. Also inscribed on verso: "KUNSTVEREIN BREMEN." Recorded under inventory No. G 946. *N95.300.8. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-114/6-1994 (See story on page 6 in this issue.)

German, 18th Century

926 BAUSE, Johann-Friedrich (1738-1814). *Portrait of Johann Joachim Winkelmann*, 1768. Engraving. 26.7 x 19.0 cm. Inscribed at lower edge in German: "Zu finden in Leipzig 1768." Recorded under inventory No. G-253/3653. Inscribed beneath: "Joh. Winkelman." *N95.296.9. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-232/12-1994

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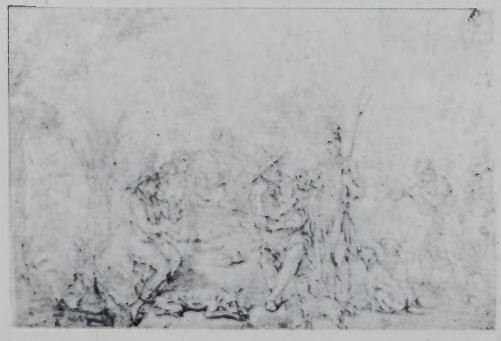
Italian, 15th Century

927 MANTEGNA, Andrea (1431-1506). *The Carrying of the Ark.* Sanguine on paper. 19.5 x 8.8 cm. Recorded under inventory No. G 939. In brown and reddish tones. A procession of people seen in profile. N95.300.11. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-114/6-1994 (See story on page 6 in this issue.)

Italian, 16th Century

928 CARRACCI, Annibale (1560-1609). *Harvesters.* Black pencil on paper. 14.0 x 20.0 cm. Bears round embossed stamp in l/l inscribed: "KUNSTHALLE BREMEN." Inscribed on verso: "Annibale Carracci." Recorded under inventory No. G 944. *N95.300.4. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-114/6-1994 (See story on page 6 in this issue.)

929 CARRACCI, Annibale (1560-1609). *Portrait of a Man.* Black pencil on paper. 22.0 x 12.2 cm. Embossed stamp on recto at top. Stamp on verso inscribed: "Annibale Carracci 21.06.45 King." May represent a hunter or woodsman. Recorded under inventory No. G 938. *N95.300.9. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-114/6-1994 (See story on page 6 in this issue.)



928

Italian, 17th Century

930 DELLA BELLA, Stefano (1610-64). Decorative Design. Etching on paper. 13.0 x 18.5 cm. Recorded under inventory No. G-136/2756. Inscribed l/l: "Stef. Della Bella in fecit." Inscribed l/r: F.L.D.H. Ciartres excud Prinil Regis Chrif." *N95.296.11. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-232/12-1994

931 DELLA BELLA, Stefano (1610-64). Decorative design. Etching on paper. 16.5 x 6.5 cm. Recorded under inventory No. G-135/2755. Signed at bottom. *N95.296.26. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-232/12-1994

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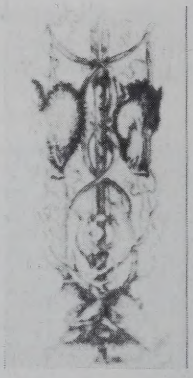
932 DELLA BELLA, Stefano (1610-64). *Harbor Scene.* Etching. 12.0 x 20.0 cm. Recorded under inventory No. G-132/2752. *N95.296.2. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-232/12-1994

Latvian, 20th Century

933 ROZHKEMME, D.A. *Kurbode in the Cave Freeing the Tsar's Three Daughters.* Woodcut on paper. 18.6 x 14.2 cm. Recorded under Inventory No. G-1478. Signed l/r. Inscribed in Latvian l/l. *N95.295.10. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-21/1-1995



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Russian, 18th Century

934 CHEMESOV, E.P. *Count G. G. Orlov.* Etching on paper. 18.5 x 25.5 cm. Recorded under inventory No. G-335/3856. A plaque below with a long inscription describing the virtues of the subject and ending "written by A. Sumarokov, carved by E. Chemesov." *N95.296.17. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-232/12-1994

935 *Portrait of Stepan Razin.* Etching on paper. 17.0 x 12.4 cm. Recorded under inventory No. G-309/3709. Inscribed below the portrait: "Stephanus Razinus Perdvellis Moscovicus." *N95.296.15. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-232/12-1994

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Russian, 19th Century

936 BRULLOV, Karl Pavelovitch (1799-1852). *Portrait of a Woman.* Pencil on paper. 23.0 x 18.0 cm. Recorded under inventory No. G-183/3291. *N95.295.2. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-21/1-1995

937 GAGARIN, Grigori Grigorievitch (1810-93). *Genre Scene.* Pencil on paper. 16.0 x 18.0 cm. Recorded under inventory No. G-186/3449. Signed l/r. *N95.295.3. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-21/1-1995

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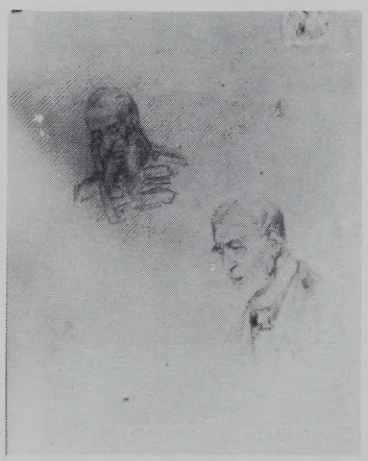
938 KOSHELEV, N.A. *Portraits of Two Old Men.* Pen and ink on paper. 26.5 x 19.5 cm. *N95.296.12. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-232/12-1994

939 KRASAUSKAS, S. *Illustration for a book by Y. Baltushis.* Woodcut on paper. 16.0 x 10.0 cm. Recorded under inventory No. G-1460. Inscribed on verso: No. 35434. A family sitting around a table, the father at the far end with his head in his hands, the mother in the right foreground, leaning her head on her right hand; and three children holding spoons in their right hands. An almost empty dish sitting in the center of the table. *N95.296.13. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-232/12-1994



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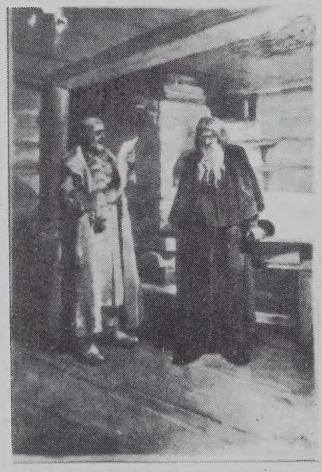
940 LEBEDEFF, Klawdij Wassiljewitsch. *Illustration for the novel "The Chosen One,"* 1899. Chalk and white lead on card. 26.5 x 18.5 cm. Signed and dated l/r. Recorded under inventory No. G-1670. Inscribed on verso in Russian: "Sketch 3,4" at top; "42" and "The Chosen One." *N95.296.25. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-232/12-1994

941 SEROV, Valentin Aleksandrovich (1865-1911). *The Fox and the Crow.* Pencil on paper. 27.0 x 43.0 cm. Initialled in Cyrillic script: S.V. Illustration for the fable of the same name. Recorded under inventory No. G-187/3454. *N95.295.1. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-21/1-1995



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942 SHISHKIN, Ivan Ivanovich (1832-98). *Forest Landscape.* Pen and ink. 22.5 x 30.5 cm. Recorded under inventory No. G-50/2048. Inscribed at lower edge in Cyrillic: "Grivsko-Sivermmer." *N95.296.27. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-232/12-1994

943 SHISHKIN, Ivan Ivanovich (1832-98). *Landscape.* Pen and ink on paper. 28.5 x 23.5 cm. Recorded under inventory No. G-51/2949. Inscribed at lower edge: "Certified, I.I. Shishkin." A *N95.296.5. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-232/12-1994

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944 Unknown. *Grand Duke Konstantin Pavlovich.* Etching. 35.0 x 23.0 cm. Inscribed at bottom: His Majesty the Great Knyaz Konstantin Pavlovich. *N95.296.3. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-232/12-1994

Russian, 20th Century

945 LEBEDEV, Vladimir Vasil'evich (1891-1967). *Illustration for "The Magician."* White lead on cardboard. 32.5 x 21.6 cm. Recorded under inventory No. G-1667. Signed l/l. Inscribed on verso: "Devrient." Also inscribed on verso l/r: 976 44 "Magician No. 7" in Cyrillic script. Dimensions are without borders; dimensions with borders are: 36.5 x 26.5 cm. *N95.295.8. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-21/1-1995

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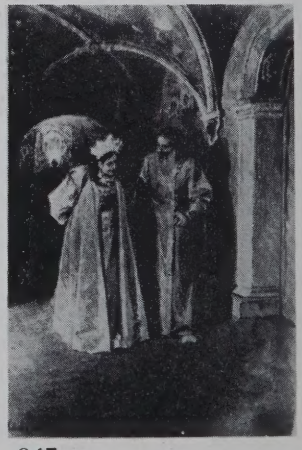

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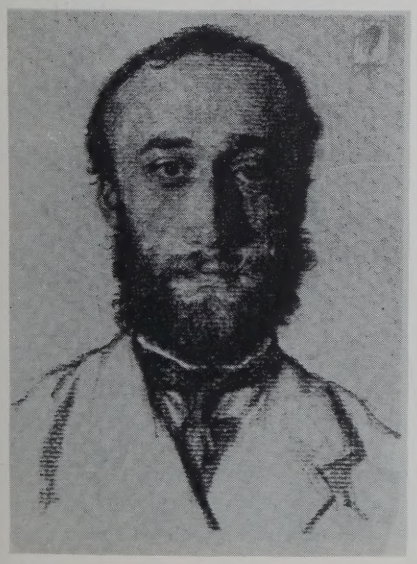

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946 MAXIMOV, K. *Tavern Scene*, 1919. Pen and ink. 25.5 x 20.0 cm. Signed and dated l/r. Recorded under inventory No. G-54/ 2053. *N95.296.8. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-232/12-1994

947 VEREYSKY, G.S. *Nude*. India ink on paper. Recorded under inventory No. G-1741/4. *N95.295.9. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-21/1-1995

948 VEREYSKY, G.S. *Portrait of a Man*. Colored pencil on paper. 11.6 x 5.7 cm. Recorded under inventory No. G-1742. Dimensions are without borders. Dimensions with borders: 24.8 x 34.5 cm. *N95.295.7. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-21/1-1995

949 VEREYSKY, G.S. *Portrait of a Woman*. India ink and pencil on paper. 20.0 x 30.5 cm. Recorded under inventory No. G-1741. *N95.295.6. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-21/1-1995

Sculpture

American, 20th Century

950 LUKJANCZYK, Ted. *The Temptation*. Bronze. The human figure is in a lighter metal than the dragon. *N95.321.1. Tucson, Arizona. Jun. 27, '95.

Czech, 19th Century

951 *St. John of Nepomuk*. Polychromed and gilded wood. Ht. 100.0 cm. *N95.302.1. Kladruby nad Labem, Czech Republic. Jan. 1, '93. Interpol Number: E-14/1-1995

Polish, 17th Century

952 *A Female Saint*, circa 1620. Polychromed wood. Ht. 58.0 cm. From an altar. Carved in high relief. *N95.308.5. Tlokowa, Poland. Sep. 8, '94. Interpol Number: E-31/1-1995

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953 *A Female Saint*, circa 1620. Polychromed wood. Ht. 58.0 cm. From an altar. Carved in high relief. *N95.308.7. Tlokowa, Poland. Sep. 8, '94. Interpol Number: E-31/1-1995

954 *A Male Saint*, circa 1620. Polychromed wood. Ht. 58.0 cm. From an altar. Carved in high relief. *N95.308.1. Tlokowa, Poland. Sep. 8, '94. Interpol Number: E-31/1-1995

955 *A Male Saint*, circa 1620. Polychromed wood. Ht. 58.0 cm. From an altar. Carved in high relief. *N95.308.2. Tlokowa, Poland. Sep. 8, '94. Interpol Number: E-31/1-1995

956 *A Male Saint*, circa 1620. Polychromed wood. Ht. 58.0 cm. From an altar. Carved in high relief. A *N95.308.3. Tlokowa, Poland. Sep. 8, '94. Interpol Number: E-31/1-1995

957 *A Male Saint*, circa 1620. Polychromed wood. Ht. 58.0 cm. From an altar. Carved in high relief. Possibly St. Andrew.*N95.308.4. Tlokowa, Poland. Sep. 8, '94. Interpol Number: E-31/1-1995

958 *A Male Saint*, circa 1620. Polychromed wood. Ht. 58.0 cm. From an altar. Carved in high relief. *N95.308.8. Tlokowa, Poland. Sep. 8, '94. Interpol Number: E-31/1-1995

959 *A Male Saint (St. James Major?)*, circa 1620. Polychromed wood. Ht. 58.0 cm. From an altar. Carved in high relief. *N95.308.6. Tlokowa, Poland. Sep. 8, '94. Interpol Number: E-31/1-1995

Polish, 18th Century

960 *Our Lady of the Sorrows*, circa 1700. Polychromed wood. Ht. 80.0 cm. Included in the Polish Catalogue of Art, 1953. *N95.303.1. Bonikowo, Poland. Nov. 28, '94. Interpol Number: E-30/1-1995

958

959

960

Decorative Arts

961 *St. Agnes*. Gilded wood. Ht. 95.0 cm. Baroque. *N95.306.1. Lowicz, Poland. May 19, '92. Interpol Number: E-27/1-1995

962 *St. Peter*. Polychromed and gilded wood? Ht. 45.0 cm. *N95.304.1. Cracow, Poland. Feb. 16, '92. Interpol Number: E-29/1-1995

961

963

Clocks, Timepieces, Watches

Swiss, Century Unknown

963 Louis XIV mantel clock. Gilded bronze. Ht. 105.0 cm. Signed on back: "Lesage." Dial with Roman numerals on enamelled cartouches; decorated with the figures of an angel and a woman; there is a barometer below. The back of the clock is elaborately decorated with a carved, openwork pattern. Weighs 60-70 kg. *N95.324.1. Leistal, Switzerland. Dec. 23, '94. Interpol Number: E-84/4-1995

964 Louis XV mantel clock. Fire-gilded bronze. Ht. 63.5 cm. Round dial with Roman numerals, surrounded by a floral design and surmounted by a seated figure holding an object in her left hand. The movement is signed. *N95.324.2. Leistal, Switzerland. Dec. 23, '94. Interpol Number: E-84/4-1995

Furniture, Accessories

French, 18th Century

965 Screen. Watercolor on paper, and wood. One of a pair. Four-panel screen with a scalloped upper edge. *N95.297.1. Houston, TX. Jan. 1, '94.

966 Screen. Watercolor on paper and wood. One of a pair. Comprising four panels with a scalloped upper edge. *N95.297.2. Houston, TX. Jan. 1, '94.

964

Icons

Greek, 18th Century

967 *Virgin and Child*. Polychromed wood. 94.5 x 59.0 x 2.5 cm. The Virgin Mary with open arms and the Christ Child in front of her. The right hand of the Child is raised in blessing with the left holding a scroll. The Virgin has a halo of three eight-beam stars, she is wearing a red garment with green folds. The Christ Child is wearing a brown garment. The background depicts Jerusalem and the wall. N95.316.1. Almyropotamos, Karystia, Evia, Greece. Feb. 3, '95. Interpol Number: 95-04-03264

965

966

Antiquities

Liturgical Objects

Polish, 18th Century

968 Reliquary, circa 1780. Silver(?) and glass. 95.0 x 44.0 cm. The reliquary is said to contain a piece of the original cross. Inscribed on the base: "1780-1800." *N95.305.1. Lublin, Poland. Feb. 9, '91. Interpol Number: E-22/1-1995

969 Reliquary, circa 1700. Silver? Ht. 72.0 cm. The circular base decorated with floral designs and plaques bearing religious emblems (Arma Christi) and cherubs. Inscribed on verso: "1706" and "1703." Weight: 6 kg. *N95.305.2. Lublin, Poland. Feb. 9, '91. Interpol Number: E-22/1-1995

Objects of Art

Swiss, Century Unknown

970 Inkstand. Gilded bronze. 28.0 x 37.0 cm. Engraved on the back "F.Linke" and "L. Messagé, Sc." Surmounted by a small seated figure holding a cornucopia in his right hand. Fitted with two ink wells. *N95.324.3. Leistal, Switzerland. Dec. 23, '94. Interpol Number: E-84/4-1995

968

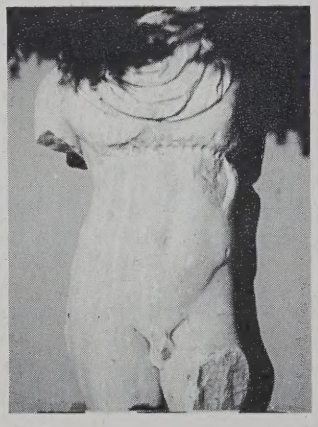
969

Silver

Russian, 20th Century

971 *Gifts of Autumn.* Silver, enamel and gold plate. 61.0 x 36.0 cm. Ornate bowl with detailed apples, pears, plums, cherries, and grapes which are gold plated, and gold-plated butterflies, grasshopper, dragonfly, beetle, and snail; leaves and butterfly wings in enamel; bowl weighs 12 kg. N95.317.1. Riga, Latvia. Apr. 4, '95. Interpol Number: 95-04-03146

970



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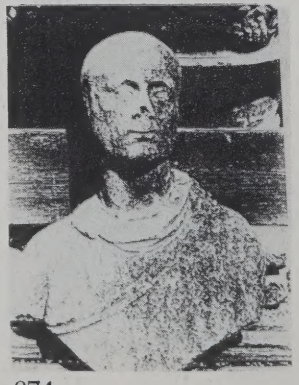


974

Sculpture

Roman, Date Unknown

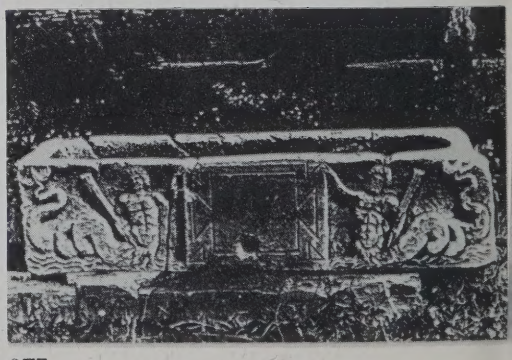
972 Headless Draped Bust. White marble. 30.0 x 38.0 x 13.0 cm. Small bust draped with head missing. Probably an 18th-century copy. *N95.310.7. Rome, Italy. Jul. 13, '71.

Roman, 2nd Century

973 *Apollo.* Marble. 85.0 x 35.0 cm. Missing head and both arms, and legs below mid-thigh. Distinctive saw-tooth drill marks at chest level and with loss to right thigh. *N95.299.2. Lamta, Tunisia. Nov. 1, '94.

974 *Bust of an Old Man.* Marble. 60.0 x 46.0 cm. Nose and ears are missing. Eyes hollow. Corroded. *N95.310.2. Rome, Italy. Jul. 13, '71.

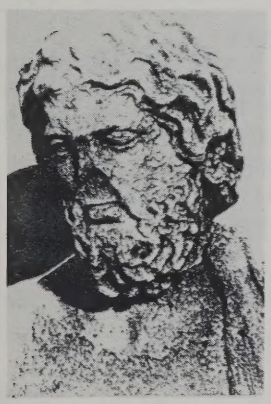
975 Child's Sarcophagus. Marble or stone. 37.5 x 43.5 x 147.5 cm. Front decorated with two tritons with long, twisted, tails flanking a square box that remains unfinished and would have been carved with the child's name. *N95.310.4. Rome, Italy. Jul. 13, '71.



975

976 Column. White marble. Ht. 173.0 D. 28.0 cm. At upper extremity is written: "RVS.S", translated as [Pet]rus.S[anctus]. *N95.310.8. Rome, Italy. Jul. 13, '71.

977 *Female Torso*. Greek Marble. 72.0 x 44.0 cm. Upper part of a semi-nude torso, draped over the back and curving around the left arm. In a semi-recumbent attitude. The marble is flaked. *N95.310.3. Rome, Italy. Jul. 13, '71.



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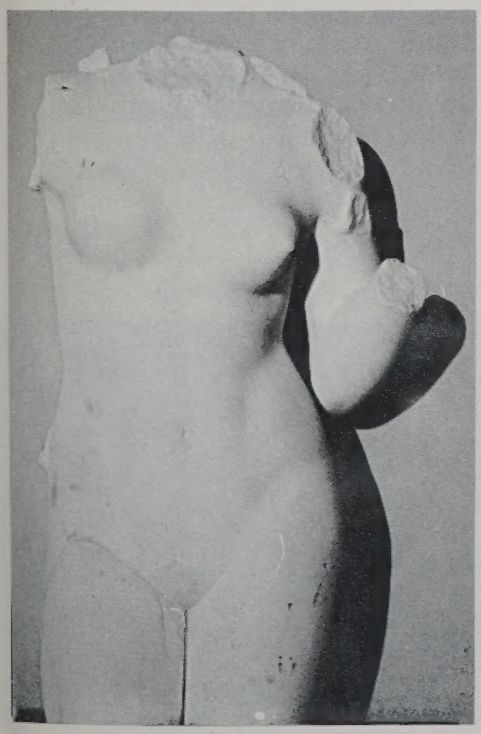

981

978 *Head of a Statue*. Marble. 23.0 x 18.0 cm. Head of a man bent forward to the right with richly undulating hair; lips partly opened and stiff forehead with hollow eyes. *N95.310.1. Rome, Italy. Jul. 13, '71.

979 *Headless Bust of Herakles?* Marble. 29.0 x 64.0 x 30.0 cm. With lion skin tied around the neck with paws to the front. Possibly an 18th-century copy. *N95.310.6. Rome, Italy. Jul. 13, '71.

980 Sarcophagus Fragment. White marble. From the bottom of the sarcophagus with a hoof of a goat; on the other two sides are images of a small, barking dog. 11.5 x 25.5 x 28.5 cm. *N95.310.5. Rome, Italy. Jul. 13, '71.

981 *Venus*. Marble. 80.0 x 30.0 cm. Nude female torso. Head and right arm missing; legs missing below mid-thigh, and missing left hand. Damage to shoulder area, with rust marks on right hip area. *N95.299.1. Lamta, Tunisia. Nov. 1, '94.

Roman, 3rd Century

982 Relief. Marble. Rectangular. The recto with three pairs of ears in relief above a three-line inscription in Greek. Also with a one-line inscription in Latin on verso at the top. *N95.309.1. Pisa, Italy. Date of theft unknown.

982

Roman, Century Unknown

983 Altar stone. Limestone. 100.0 x 60.0 cm. Portion of an altar with two figures in relief surrounded by illegible inscriptions on one side and a bunch of grapes above a garland of leaves on the other; upper corners damaged. *N95.292.1. Sarkikaraagac-Orenkoy, Turkey. Nov. 21, '94. Interpol Number: E-51/2-1995

984 Headless Statue. Marble. Ht. 108.0 cm. May be a 17th-century copy or Roman copy of a Greek original. Wearing a kilt, breastplate, and mantle. Head, right arm and left hand are missing. Also missing is much of the back. Various fractures to the legs and breastplate. The breastplate decorated with a very schematized design of two rows of birds. *N95.311.1. Rome, Italy. Dec. 20, '93.

983

984

Asian Art

985 Torso of a Woman. Marble. 140.0 x 45.0 cm. Carved in high relief. Originally intended to be fixed against a wall: a hole was bored in the back of the statue for this purpose. In poor condition, the head missing, hands hammered or broken off, and the folds of the garment extremely worn. *N95.301.1. Zaghouan, Tunisia. Nov. 19, '94. Interpol Number: E-11/1-1995

Unknown, Century Unknown

986 Head of a Young Woman. Stone. 50.0 x 67.0 cm. Stone plaque with the head of young woman in relief, seen full-face, with curls down to her shoulders, open eyes, mouth closed, a headdress of leaves framing her face. Originally located on the eastern inner wall of an archaeological site at Nineveh. *N95.291.1. Al-Hadar, Iraq. Nov. 26, '94. Interpol Number: E-52/2-1995

985

986

Sculpture

Cambodian, Century Unknown

987 *A Woman*. Gilded bronze. Ht. 160.0 cm. One of two similar statues of woman wearing royal dress. Originally wearing a crown set with precious stones (stolen in 1987). Some holes visible where precious stones have been pried out of the bodice and skirt. Weight: 130 kg. Right hand damaged. *N95.293.1. Oudong, Kompong Speu, Cambodia. Sep. 27, '94. Interpol Number: E-48/2-1995

988 *A Woman*. Gilded bronze. Ht. 170.0 cm. One of two similar statues; depicting a woman wearing royal dress. Originally wore a crown set with precious stones (stolen in 1987). Some holes visible where precious stones have been pried out of the bodice and skirt. Damage to the nose. Weight: 140 kg. *N95.293.2. Oudong, Kompong Speu, Cambodia. Sep. 27, '94. Interpol Number: E-48/2-1995

987 & 988

990

Islamic Art

Sculpture

Iranian, 19th Century

989 Stone tablet, 1875. Stone. Rectangular, of the Qajar period and dated 1296 A.H. Carved with an inscription in the Nastaligh script with ten verses from the Qu'ran in Persian, beginning with the invocation in Arabic: "He who is the Most High, His dignity is glorious." Originally fixed to the doorway of the Hakimbashi Mosque. *N95.294.1. Tehran, Iran. Jan. 15, '94. Interpol Number: E-44/1-1995

Turkish, 19th Century

990 Water trough. Stone. 77.0 x 47.0 x 40.0 cm. *N95.326.1. Marmara-Saraylar, Turkey. Dec. 6, '94. Interpol Number: E-79/3-1995

Miniatures

Persian, 19th Century

991 Genre scene. Pigments on card. 16.5 x 22.5 cm. Recorded under inventory No. G-1809. Of the Qajar period. Possibly an illustration for a literary work. *N95.296.16. Baku, Azerbaijan. Jul. 16, '93. Interpol Number: E-232/12-1994

991

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